DOCUMENT RESUME

ED 172 524 FL 010 180

AUTHOR Di Pietro, Robert J.
TITLE Verbal Strategies in the ML Classroom.
PUB DATE 78
NOTE 22p.; Paper presented at the annual meeting of the Pennsylvania State Modern Language Association (Chester, Pennsylvania, May 6, 1978)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Class Activities; *Communication Skills; *Communicative Competence (Languages); Higher Education; *Language Instruction; Language Skills; *Learning Activities; Secondary Education; *Second Language Learning; Skill Development; Speech Communication; *Teaching Methods
IDENTIFIERS *Dialogs (Language Learning)

ABSTRACT

Second language teaching methodologies have been oriented toward their subject matter as the acquisition of form. This orientation does not distinguish sufficiently between language as grammatical competence and language as verbal strategy. There are many matters falling under the heading of "verbal strategy" which should become part of an instructional program. This paper treats the presentation of verbalizations in various languages that are generated by specific cultural encounters, such as greetings, leave-takings, countering insults, gaining the upper hand in conversations, and displaying attentiveness. A technique known as the "dialog with options" is proposed as one way to teach verbal strategies and conversational interactions. This technique requires students to construct their own interchanges around a topic that has multiple interpretations. In addition to examples of "dialogs with options," a number of selections from literature are provided as illustrations of verbal strategies and role-playing through the medium of diverse languages. (Author/AMH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED172524
Robert Di Pietro
MATERIAL HAS BEEN GRANTED BY
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."
EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

To appear in the PSMLA Bulletin, 1979
(paper presented at PSMLA annual meeting, Widener College, May 6, 1978)

Verbal Strategies in the ML Classroom

Robert J. Di Pietro
University of Delaware

Ever since audiolingualism came upon the academic scene we modern language teachers have been inspired to search for new ways to help our students achieve conversational fluency in the classroom. The array of innovations in curricula, teaching techniques, and materials over the past thirty years is ample proof of our collective efforts to stress functional competence over passive knowledge in the target language. As laudatory as these efforts have been, they have also been costly to the profession in several ways. For one, second language teaching has lost its close ties with other school disciplines. Our classroom methodology is much less similar to that of history, social studies or math than it was 30 years ago. We appear to be less 'academic' whenever we try to make the classroom over into a French café or German pension. We become open targets to the criticism of school authorities and parents when some of our students do not perform up to the high standards which we, ourselves, have set for them. When school boards look around for ways to trim the budget they inevitably find us.

We have also had to pay dearly with regard to the content of our subject matter. Thanks to audiolingualism, we have concentrated on the artifactual aspects--the 'nuts and bolts'--of language competence. That is to say, we build toward acquisition of the sound system, the morphology and the vocabulary of the target language. Literature, which was one of the great attractions for students in former times, is now something we hold out as a reward to those

devoted few who remain with us after the first two years of instruction. Audiolingualism has been unable to integrate literature into its methodology. Perhaps this development was inevitable and even correct. One might wish to argue that the literature of another people cannot be appreciated or understood until the students have gained a competence in the sound system and grammar of their language. Of course, some teachers have modified their audiolingualism by including brief selections from novels, plays and other literary genres right from the start of instruction. No one to my knowledge, however, has addressed the question of what aspect of second language competence is being taught through the medium of literature. Is it style? New vocabulary? Culture? If these answers come immediately to mind it is because we are locked into our 'nuts-and-bolts' approach to language. Let me suggest, instead, that there are aspects of second-language competence which stand outside the grammatical core and which can be taught through literature.

To understand the significance of these 'other' aspects, we must entertain two questions: (1) Why do people want to learn a second language? and (2) What do speakers of the second language expect learners to be able to do? While people might give many answers to the first question, we can rule out almost immediately the desire to learn more grammar or to perform endless pattern practice drills. It should not surprise us that many people want to learn a second language because they want to use it for communication. This communication can take the form of active contact with speakers or accessibility to their writings. If the purpose is active contact

then the answer to the second question entails more than good pronunciation, flawless inflection and large vocabulary. Those who must function on a daily basis within a second language soon realize the need to express a personality and to use language strategically. Getting through the day in a new language places many demands on the human psyche. Decisions have to be made on how to 'play' certain roles and how to match these roles with the appropriate linguistic expression. The second-language user must decide if he or she should project the same personality associated with the native language or assume a new one. Exposure to the characterization of personality types in the literature of the second language helps the learner with this problem by providing alternative models to follow.

It is likely that the same basic set of interactional roles reoccurs universally in human societies. Therefore we should not be surprised to find that each new language we learn provides expression for assertiveness and shyness, cynicism and optimism, and all the other pairings of human dispositions. In addition, we should expect to find that each society has its own verbal 'traffic signals' which enable its participants to interact. One such traffic signal--or 'verbal strategy', if you prefer the more technical term--is the greeting used for meeting people during the day. In Italian it is Buon Giorno! Knowing the form of the expression is not enough, however. One must also know that many Italians restrict its use to people encountered outside the home. Members of the family who have spent the night under the same roof are

likely to use some other greeting such as Hai dormito bene? 'Have you slept well?' or Vuoi caffè? 'Do you want some coffee?'. While Americans might say 'good night' on leaving a party at night, Germans would say not Gute Nacht! but Auf Wiedersehen. Among Germans, the former expression is reserved for use among people who intend to stay the night in the same house.

Verbal strategies can become so conventionalized that their use is almost automatic in certain situations. Bumping into someone, for example, evokes the apology ¡Perdón! or ¡Perdóneme! among speakers of Spanish. In English, the equivalent expression would be 'excuse me'. If we compare Spanish with English in this regard, we find that the English expression is used for two situations which Spanish would differentiate. English 'excuse me' serves not only as an apology for bumping into someone but also as a request to get by someone, such as getting on a crowded bus. Spanish speakers would use con permiso in the latter situation.

It is equally important for the student to learn how the person transgressed upon is supposed to react. The response often depends upon the seriousness of the transgression. In English and some other languages, no response is expected in slight traffic bumps. However, if the 'damage' is somewhat greater, some response is often generated. The following episode is a fictitious one in which a 'forgiveness' strategy is used by the transgressee in German:

Waitress (spilling coffee on customer):

Bitte, verzeihen Sir mir!

Customer:

Oh, das ist wirklich nichts.

Bitte, machen Sie keine Sorge daraus!

An English equivalent might be:

Waitress: Oh, excuse me, sir!

Customer: It's OK! Don't mention it!

There is no way that a knowledge of grammar by itself would lead the learner to find the right expression in German. The dictionary meaning of Sorge--to take a key word in the verbal strategy--is 'grief' or 'sorrow', hardly a logical deduction from the English counterpart, 'don't mention it'. The strategic function of language is nicely illustrated by the above in either German or English. The person transgressed upon has no choice about excusing the transgressor. If nothing is said to excuse the transgression, the transgressor may claim that the transgressee acted in an uncouth or illmannered way. Such is the power of language. Once physical actions are translated into verbal exchanges, entire rituals must be played out in accordance with the conventions of the society. Bumping strategies are sensitive to cultural constraints, as well. In Japan, where age is venerated more than it is in western countries, elderly bumpers are not expected to excuse themselves.

Strategies exist in all languages to initiate and carry on conversations. How to catch the attention of a stranger with whom one wishes to speak must be learned by all students. The following

are some attention-getters in various languages:

German: Entschuldigen Sie, bitte!

Spanish: Oiga!

Italian: Senta!

English: Excuse me, Sir/Miss...

Just as important are those strategies which help us to play the attentive listener. Setting has an important effect on the form of such strategies. For example, the attentive doctor encourages the patient-interlocutor with 'yes...yes. Please go on.' The recipient of some juicy gossip might say, 'Don't tell me! Really?? You don't say!'. A comic effect can be achieved if the gossip strategies are put in the mouth of the physician.

There are strategies to change the subject of conversation. Here we must take into consideration not only the setting but also the power structure in which the conversants function. An 'underling' speaking to a superior cannot change the subject (cf. power relationships like student/professor or employee/employer). Once the student understands the particular balances of power in the target society, the proper verbal expression can be taught to him. For English, we find an open request: 'Do you mind if we change the subject?'. For some reason, which is poorly understood, the petitioner might put the request in the negative, e.g., 'Not to change the subject, but...'. In Italian, subject-changers might say, 'cambiando discorso' or 'posso cambiare il discorso?'.

The need to play 'oneupmanship' is felt among many people regardless of their culture and language. What is the expression that goes with the recognition that one has won a verbal contest? 'I told

you so' comes to mind immediately among speakers of English. There would be no need for further discussion of this expression if it could be translated literally into every other language of the world and have the same strategic effect. Such is not the case, however. The Italian equivalent, for example, is te l'avevo detto, literally, 'I have told it to you'. In German one might say, Siehst Du was ich immer sag'?, 'Do you see what I always say?'. Given the variety encountered among these three closely related languages, we have every reason to suspect that the other languages of the world would display even greater diversity of linguistic form for this strategy.

The following is a partial list of interactional needs which would evoke verbal strategies in a second-language situations:

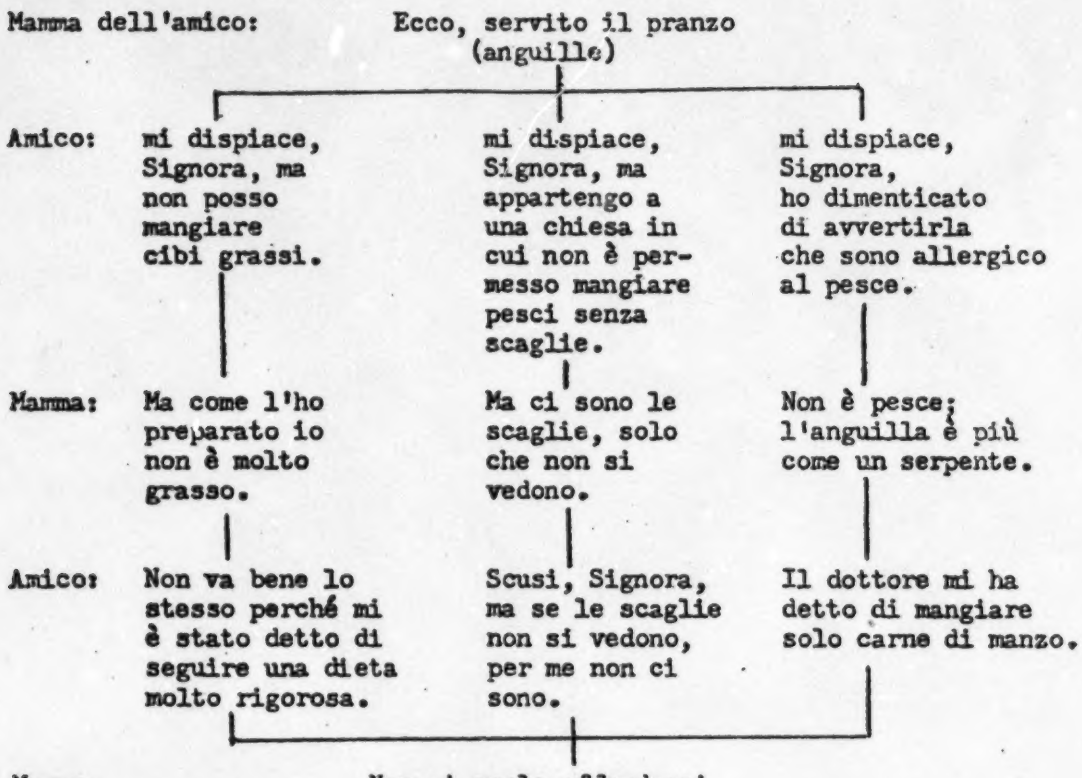
1. playing the attentive listener to someone else's monolog;
2. excusing oneself for a social transgression;
3. initiating a conversation with other people;
4. playing 'oneupmanship';
5. countering insults;
6. making an appropriate comment on the occasion of a marriage, death, birth, and promotion.

Students may be led to use the appropriate strategy in the classroom through a device I call the 'dialog with options'. Rather than present a conversation with fixed lines and a predetermined conclusion, the students can construct their own interchanges around some topic which has multiple interpretations. For example, students can be asked to think about what they might say if invited to a friend's house for dinner where the food served is totally repugnant

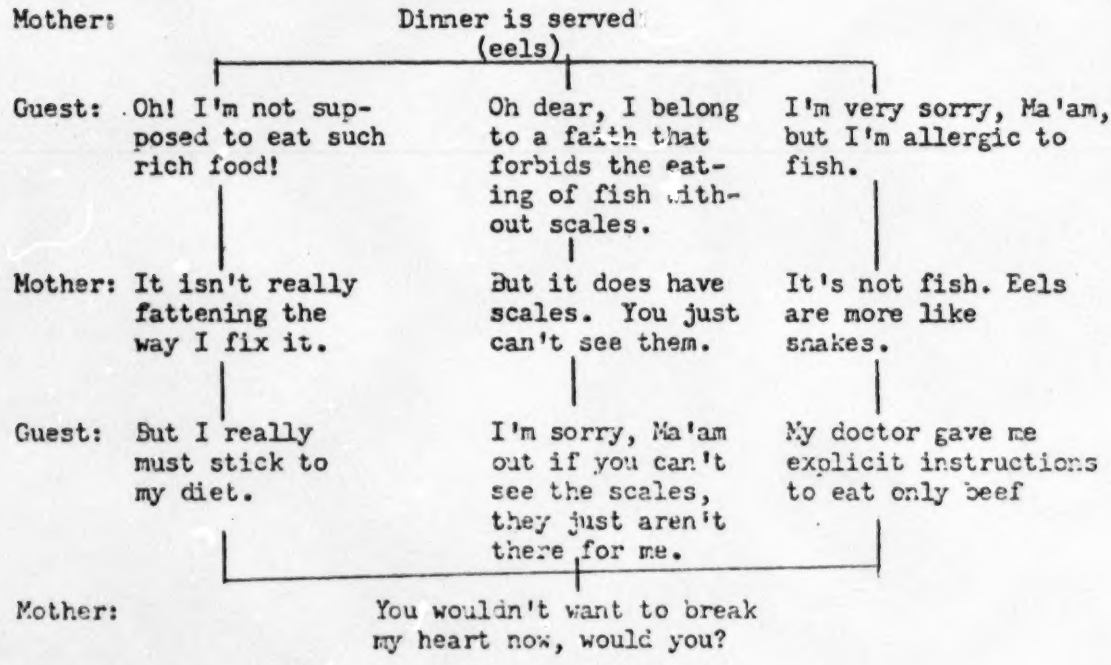
to them. What could be said to avoid eating the food without insulting the host or hostess? Here is a sample dialog in Italian (with an English translation) illustrating some possible strategies and counter-strategies:

(place figure 1) about here.)

Figure 1. Dialog with Options


Mamma dell'amico:
Ecco, servito il pranzo (anguille)
Amico:
mi dispiace, Signora, ma non posso mangiare cibi grassi.
mi dispiace, Signora, ma appartengo a una chiesa in cui non è permesso mangiare pesci senza scaglie.
mi dispiace, Signora, ho dimenticato di avvertirla che sono allergico al pesce.
Mamma:
Ma come l'ho preparato io non è molto grasso.
Ma ci sono le scaglie, solo che non si vedono.
Non è pesce; l'anguilla è più come un serpente.
Amico:
Non va bene lo stesso perché mi è stato detto di seguire una dieta molto rigorosa.
Scusi, Signora, ma se le scaglie non si vedono, per me non ci sono.
Il dottore mi ha detto di mangiare solo carne di manzo.
Mamma:
Non mi vuole offendere!

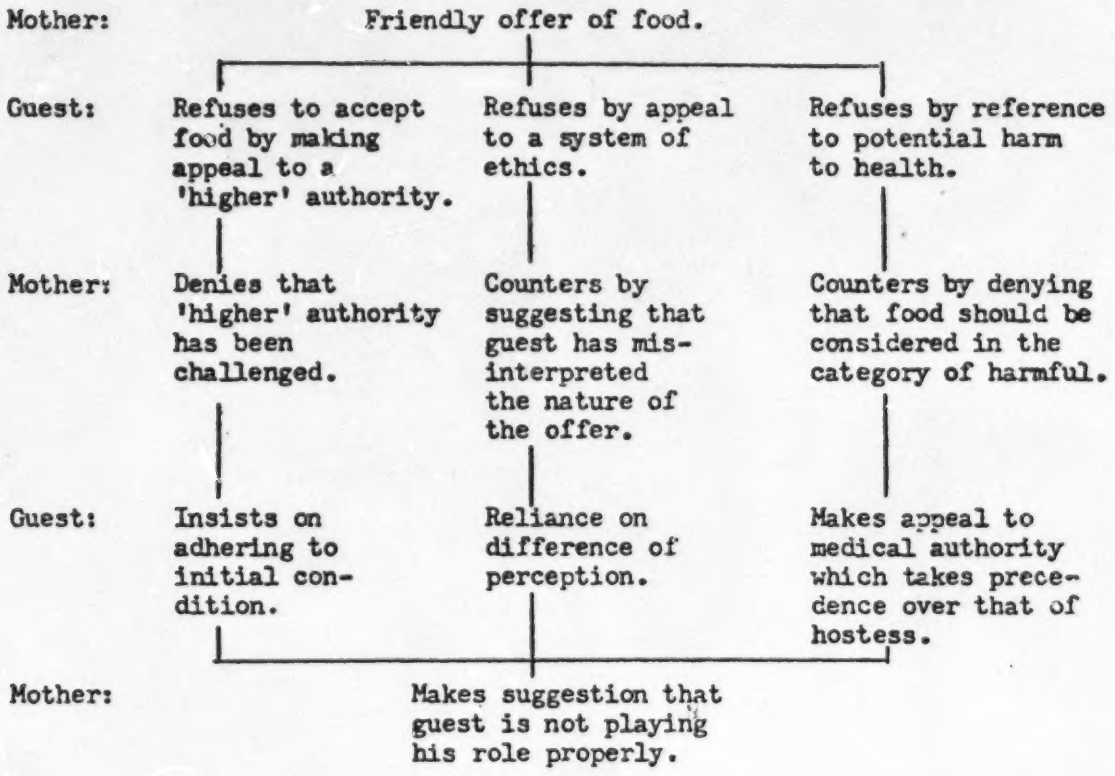
An American English version:


Mother:
Dinner is served (eels)
Guest:
Oh! I'm not supposed to eat such rich food!
Oh dear, I belong to a faith that forbids the eating of fish without scales.
I'm very sorry, Ma'am, but I'm allergic to fish.
Mother:
It isn't really fattening the way I fix it.
But it does have scales. You just can't see them.
It's not fish. Eels are more like snakes.
Guest:
But I really must stick to my diet.
I'm sorry, Ma'am out if you can't see the scales, they just aren't there for me.
My doctor gave me explicit instructions to eat only beef
Mother:
You wouldn't want to break my heart now, would you?

After the dialog is presented by the teacher or created by the students themselves, it is useful to analyze the underlying strategic structure. In this way, a consensus can be reached about what each strategy has achieved for its user. This exercise can also be done in the form of a branching diagram, with labels to identify each strategy (see figure 2).

(place figure 2 here)

Figure 2. Outline of Strategic Transactions.


Mother:
Friendly offer of food.
Guest:
Refuses to accept food by making appeal to a 'higher' authority.
Refuses by appeal to a system of ethics.
Refuses by reference to potential harm to health.
Mother:
Denies that 'higher' authority has been challenged.
Counters by suggesting that guest has misinterpreted the nature of the offer.
Counters by denying that food should be considered in the category of harmful.
Guest:
Insists on adhering to initial condition.
Reliance on difference of perception.
Makes appeal to medical authority which takes precedence over that of hostess.
Mother:
Makes suggestion that guest is not playing his role properly.

Cultural contrasts in the choice of verbal strategies can be brought out by having the students construct a dialog with similar themes in both the native and the target language. In English, the setting could be moved to Texas for the dialog given above and the food changed to rattlesnake meat. One cultural difference might be found in the guest not disagreeing with the hostess's perceptions (as in 'se le scaglie non si vedono...'). Instead, the English-speaker might insist that his/her own conscience would not permit the eating of the food.

The theme could be given for homework, with different students assigned to play the roles. Each could be instructed not to confer with the other students but be prepared to anticipate the potential counter-strategies to what they might say. A classroom discussion (in either English or the second language) could follow in which all students are invited to judge the effectiveness of the strategies performed at the next class meeting.

Once the students have been introduced to the learning of strategies in the target language, another problem must be faced: where to find material suitable for this dimension of language learning. It may be too much to ask of nonnative teachers that they command large repertoires of verbal strategies and be able to fit them to specific role types. At this point, we can turn to literature. Plays and novels with dialogs are especially good sources of transactional language which can be adapted to classroom use.

Before turning to the illustrations from literature, however, the teacher should be made aware of the many facets that roles have.

For example, roles stand as configurations of social interactions. These interactions include buying and selling which are basic to all human societies. Being a buyer or a vendor may be necessitated by the exchange of basic merchandise or even by the need for a job applicant to 'sell' himself to a prospective employer. Roles also have a psychological facet. The role-player must decide what mind-set to use in each interaction before a choice can be made of the appropriate verbal strategy. Do I come on as a 'winner'? Perhaps I should play the victim, Do I see myself as the agressor? What are the verbal counterparts in the second language to the following sales-pitches in English:

1. Wouldn't you like to try my apples? (victim type)
2. Try my apples, they're good for you! (winner type)

Roles can be played on at least three maturational levels, as well. These levels have been defined by the psychiatrist Eric Berne as 'parent', 'adult' and 'child'. The nurse who says, in Spanish, to her patient: ¿Quiere tomar su medicina? is certainly acting on a higher maturational level than one who commands; ¡Tómate tu medicinita!. To complicate the matter even further, roles also have a sexual aspect. Some languages, like Japanese, have sexual differences built into the basics of their grammar. In fact, one of the problems confronting the teacher of Japanese is how to present markers of personal reference to students who are of the opposite sex. In working out instructional material for classroom use, the teacher will have to be aware of each role facet. While the task is a great one, it is not insurmontable. The literary samples can be very useful

as the raw material for role characterization. The following excerpts are offered as illustrations of verbal strategies and role-playing through the medium of diverse languages:

1. Rhinocéros (Eugene Ionesco). By the time we arrive at the second act of this play it is clear that Jean is becoming a rhinocerous. How can a friend comfort someone who has all the symptoms of such an unfortunate malady? Berenger's strategy is to down-play. Here are some lines which the students could perform as a brief dialog:

Jean: Je ne me sens pas très bien!	'I don't feel well at all'.
Berenger: J'en suis désolé. Qu'avez-vous donc?	'I'm sorry to hear that. What's the matter with you?'
Jean: Je ne sais pas trop, un malaise, des malaises...	'I'm not certain, a discomfort of some sort.'
Berenger: Des faiblesses?	'Do you feel weak?'
Jean: Pas du tout. Ça bouillonne au contraire.	'Not at all. I'm bubbling over with energy.'
Berenger: Je veux dire...une faiblesse passagère. Ça peut arriver à tout le monde.	'I meant to say, a passing faintness. That could happen to anyone.'
Jean: À moi, jamais.	'Never to me.'
Berenger: Peut-être un excès de santé, alors. Trop d'énergie, ça aussi c'est mauvais parfois. Ça déséquilibre le système nerveux.	'Perhaps you're too healthy. Too energetic. That's also bad sometimes. It can upset the nervous system.'

More symptoms are introduced as the scene progresses: a hoarseness in the throat, a horn growing in the middle of the forehead, and so on. As each symptom is recounted by Jean, Berenger acts the solicitous friend. The humor builds slowly but surely through the absurdity of the semantics of the play. While nothing funny is usually evoked by

the recounting of medical symptoms and the commiseration of a friend, the on-looker must laugh when the result is such an absurd metamorphosis. More importantly for our students, the grammar of Ionesco's lines is not beyond the reach of the learner of French. Moreover, this episode contains a number of verbal devices which are useful for general communication. For example, être désolé is the usual expression for commiseration. Note also Berenger's employment of je veux dire to counterdict Jean.

2. Les mains sales (Jean-Paul Sartre). What happens to an interaction when one of the role-players refuses to play his part? Sartre provides us with a good example of how people can be dissuaded from fulfilling a role. In Les mains sâles, Hugo is sent to kill Hoederer. Hoederer reacts by facing Hugo down and questionning his ability to play the assassin:

Tu pourrais me tuer pendant que je te regarde? Les vrais tueurs ne soupçonnent même pas ce qui se passe dans les têtes. Toi, tu le sais: pourrais-tu supporter ce qui se passerait dans la mienne si je te voyais me viser? ---Veux-tu du café? Il est prêt; je vais t'en donner une tasse.	'Could you kill me while I am looking at you? Real killers don't even guess at what goes on in their heads. But you know. Could you bear to know what would be passing through my head if I saw you pointing your revolver at me? Do you want some coffee? It's ready. I'll give you a cup.

As Hoederer gives Hugo the coffee, he asks him for his revolver and informs him that he has already miffed his chance at being a killer. The roles of killer/victim are complementary. One cannot be a killer if the other person will not play the victim. The effect of Hoederer's strategy is the verbal disarming of Hugo. A similar interaction can be found in Valle-Inclán's play about Juan Quinto. When the bandit comes to rob the priest, the latter continues to prepare himself for mass.

So calm is the priest that at one point he asks the bandit to help him get ready. For those who doubt that such strategies actually occur in real life I can cite the case recently reported in the newspapers of a man who attempted to rob a bank in Switzerland. He was ignored totally by the bank employees who went about business as usual. Finally the would-be robber left in disgust, his goal unfulfilled.

3. Pènsaci, Giacomino! (Luigi Pirandello). In the final scene of this play, the aging professor Toti confronts young Giacomino with the purpose of dissuading him from marrying a woman other than Lillina who will soon be Toti's widow. Giacomino seems to have a counter-argument for every argument advanced by Toti. Toti says, for example, that Giacomino would be very fortunate to marry a young widow (Lillina) who has a pension. Giacomino answers by advising Toti to extend his charity to some other young man. Toti then reminds Giacomino that he is the father of Lillina's baby. Giacomino responds by telling Toti that he should not involve himself in these matters. Toti seems to be defeated. However, he suddenly changes strategies and remonstrates Giacomino to pensarci bene, i.e., 'think it over carefully'. Otherwise Toti will go to Giacomino's fiancé and tell her of Lillina and the baby. Giacomino is shaken by this strategy. He cannot endure having his past revealed and he comes to the realization that he loves the child, afterall. Here is an excerpt of the closing lines:

Giacomino: Ah no, perdio, questo lei non lo farà, Professore!
(Oh no, for God's sake, Professor, you couldn't do that!)

Toti: Non lo farò? E chi potrà impedirmelo?
(I couldn't? Who's going to stop me?)

Giacomino: Gliel'impedirò io! Perché lei non ha il diritto di andare a turbare una povera ragazza!
(I will! You don't have the right to upset a poor girl!

Toti: Non ho il diritto? E chi t'ha detto che non l'ho?
(I don't? Who says so?)
Io difendo la madre a questa creaturina!
(I'm defending the mother of this little child!)

(At this point Toti launches into a monolog about how Giacomino's marriage to another would destroy a family. Giacomino succumbs and embraces his son.)

Giacomino: Santo figliolo...ah che bene mi fai...lo volevo dire.
(Heavenly child. How good you make me feel. I always wanted to say it).

The linguistic content of the above transaction is not difficult for the firstyear student of Italian. A parallel game-plan could be written around a different theme. For example, Toti could become a ship's mate who discovers a stowaway (Giacomino) and threatens to expose him. The outcome could vary--depending on the ability of the ship's mate to find the most convincing arguments and the stow-away to counter them. Rather than find a different theme, the teacher may decide to stay with the original plot and modify the ending so that Giacomino wins the argument. A series of questions such as the following could be posed for classroom discussion:

1. What kind of person is Giacomino? Is he weak-willed or has he given in to Prof. Toti because he really loves the child?
2. How should Toti be played to be most convincing?
3. What other arguments could have been advanced to stop Giacomino from marrying another woman?
4. How would you play these roles?

In addition to the above, students might want to take up the social institutions to which the playwright is reacting, namely the lack of rights of an unmarried mother, the ridicule heaped on an old man who has a young wife and the situation in which a husband lets his wife have a lover.

4. El sombrero de tres picos (Pedro Antonio de Alarcón). Alarcón provides us with an example of a broken game-plan. In one episode of this novel, a peasant and his wife spy the Corregidor on his way to court Frasquita, a married woman. The wife (Josefa) cannot resist the temptation to engage in a little gossip. She says to her husband:

> Oye, tú, Manuel, ¿por qué irá solo esta tarde el señor Corregidor a ver a la navarra?
>
> (Say, Manuel, why is the Corregidor going alone to visit the woman from Navarra this afternoon?)

The husband attempts to cut the conversation short:

> ¡No seas mal pensada, Josefa! La señá Frasquita es incapaz...
>
> (Don't have such bad thoughts, Josefa...Mrs. Frasquita is not the sort of person to...)

Josefa interrupts:

> No digo yo lo contrario...Pero el Corregidor no es por eso incapaz de estar enamorado de ella...el único que lleva mal fin es ese madrileño tan aficionado a faldas...
>
> (I'm not disagreeing with you...but that is not to say that the Corregidor would not be in love with her... the one with the bad intentions is this skirt-chasing fellow from Madrid...)

Manuel quickly retorts:

> ¿Y qué sabes tú si es o no aficionado a faldas?
>
> (And how do you know that he is a skirt-chaser?)

Finding herself on the defensive, Josefa asserts her disinvolvement:

> No lo digo por mí...ya se hubiera guardado, por más corregidor que sea, de decirme los ojos tienes negros!
>
> (I'm not speaking from experience...Corregidor or not, he would have found out what kind of woman I am if he had called me 'brown eyes'!)

Alarcón cannot resist adding the following observation:

> La que así hablaba era fea en grado superlativo.
>
> (The woman who was talking in this way was ugly to the extreme).

The dialog continues for a few lines more and the husband finally ends it by exhorting his burro to go faster:

> la burra salió al trote; con lo que no pudo oírse el resto del diálogo.
>
> (the burro broke into a trot so that the rest of the dialog could not be heard).

Aside from being very entertaining, this episode reveals a significant tactic in the art of conversation, namely that gossip can be stopped by placing the gossiper on the defensive. Once this tactic is executed via Spanish (i.e., ¿qué sabes tú si es o no...?), the students can be asked to construct a new interchange around it. For example, one of the students might be Josefa--a young woman this time--gossiping about one of her classmates who is infatuated with the captain of the football team.

5. Bekenntnisse des Hochstaplers Felix Krull (Thomas Mann).

Felix Krull has a skill at verbal strategies which could be the envy of us all. He is a 'Hochstapler', bordering on what we call in English, a 'confidence man'. He avoids unpleasant situations by making a quick and accurate appraisal of those with whom he must

interact. The scene in which he escapes military service by failing a medical examination illustrates his great skill at employing verbal strategies. Here is his evaluation of the doctor who is to examine him:

> Er war mager von Gestalt, und der Uniformrock sass ihm faltig und schlotterig am Leibe. Die Ärmel, mit Aufschlägen, die fast bis zum Ellenbogen reichten, waren zu lang, so dass sie die Hälfte der Hände mit bedeckten und nur die dürren Finger daraus hervorragten...
>
> 'He was of slight build, and his military smock hung wrinkled and loose on his body. His sleeves, with cuffs which went almost up to his elbows, were so long that they covered half of his hands and let only his thin fingers stick out.'

The doctor is hardly a match for Krull. In an additional observation, Krull notices that the doctor is intent on making an impression on the board of military commissioners which is in attendance. To counter the doctor's efforts to be precise and professional Krull launches into a program of subtle ridicule. He refers to the doctor by a series of titles, each more pompous than the last: Herr Militärarzt, Herr Chefarzt, Herr Stabsphysikus, Herr Bataillonsmedikus, and Herr Kriegsarzt. On the surface, Krull is the patriotic, almost overenthusiastic young man who is eager to fulfill his military obligation. He alludes vaguely to some medical problems and makes the doctor draw them out of him. After a display of trembling and shaking and the intimation of retardation in his family background, Krull finally gets the doctor to pronounce the judgment he desires: Ausgemustert 'rejected'. When Krull insists that military service would be good for him, the doctor adds that die Kaserne ist keine Heilanstalt 'the barracks are not a sanitarium'.

In adapting this reading to classroom activity, the teacher of

German might encourage the students to prepare character portrayals of persons in positions of influence over them, e.g., a policeman about to write out a ticket, a government agent intent on auditing one's income tax return, or even a professor who is ready to give a failing grade. Once the character portrayals have been prepared (preferably in the language being studied), students could be asked to write a dialog in which they would interact with these persons.

The methodology outlined in this paper does not deny audiolingualism its just praise. In fact, new levels of audiolingual skills are attained through the manipulation of verbal strategies and the playing of roles on literary models. At the same time, this methodology makes room for literature and recaptures some of the learner's original motivation for wanting to study the language. Through role-playing, we recognize the need for the learner to project his/her personality in the new language and we provide the nonnative teacher with a hitherto untapped source of materials.